

A
SELECT COLLECTION
OF
ORIGINAL WELSH AIRS,
ADAPTED FOR THE VOICE,
UNITED TO CHARACTERISTIC
ENGLISH POETRY,

NEVER BEFORE PUBLISHED:

WITH
SYMPHONIES AND ACCOMPANIMENTS

TO EACH AIR, FOR THE
PIANO-FORTE OR HARP, VIOLIN, AND VIOLONCELLO:

COMPOSED CHIEFLY BY

HAYDN & BEETHOVEN.

THE WHOLE COLLECTED AND PUBLISHED, IN THREE VOLUMES, BY

G. THOMSON, F. A. S.

Edinburgh:

OF WHOM MAY BE HAD, PRINTED UNIFORMLY WITH THIS WORK,
A SELECT COLLECTION OF IRISH AIRS, IN TWO VOLUMES,
ADAPTED FOR THE VOICE;—ALSO,

A SELECT COLLECTION OF SCOTTISH AIRS, IN FOUR VOLUMES,
(THE FIFTH, OR CONCLUDING VOLUME, IN THE PRESS.)

With SYMPHONIES and ACCOMPANIMENTS to the AIRS in each Work, chiefly by the
same two great Composers.

The Poetry comprises all the Songs of BURNS, above One Hundred in number;—and a
great variety of New ones by J. P. CUNNAN, Esq. M. G. LEWIS, Esq. S. ROGERS, Esq.
W. C. BRIDGER, Esq. WALTER SCOTT, Esq. WM. SMYTH, Esq. JOANNA BAILLIE, &c.



D. Thomson Pinxt

R. Scott Sculp: R. Dani

CONWAY CASTLE.

Published May 1817, by Geo. Thomson Edinburgh.

600/

A
Select Collection of
Original
WELSH AIRS
Adapted for the Voice

UNITED TO CHARACTERISTIC

English Poetry
never before Published

With Introductory & Concluding Symphonies
and Accompaniments for the
PIANO FORTE VIOLIN & VIOLONCELLO

Composed Partly by
Haydn *but chiefly by* **Beethoven**

Price of each Volume, the Voice and Piano Forte, One Guinea. The Violin & Violoncello parts 2/6 Each.

— Vol 3 Part³ at Stationers Hall. —

London. Printed & Sold by Preston 97 Strand. And by G. Thomson the Editor & Proprietor Edinburgh.

G. Thomson

VOL. III.

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ADVERTISEMENT.

WELSH, SCOTTISH, AND IRISH AIRS,

HARMONISED BY

HAYDN & BEETHOVEN.

This day is published the THIRD and CONCLUDING Volume of

SELECT WELSH AIRS,

The whole Airs collected and adapted for the VOICE by George Thomson, F. A. S. Edinburgh; with characteristic ENGLISH VERSES, written by Mrs Opie, Mrs Hunter, Mrs Grant, Joanna Baillie, Robert Burns, A. Boswell, Esq. M. G. Lewis, Esq. S. Rogers, Esq. Walter Scott, Esq. William Smyth, Esq. and other distinguished Poets. And SYMPHONIES and ACCOMPANIMENTS to each Air, for the Piano-Forte, Violin, and Violoncello, composed chiefly by HAYDN and BEETHOVEN, who have also harmonized many of the Airs for Two Voices.

And the Editor trusts that the Welsh Airs, now for the first time united to interesting Songs, and masterly and beautiful Accompaniments, will prove equally acceptable to Singers, to Instrumental Performers, and to every person of taste.

The First Volume is embellished by a view of Llangollen Vale; the Second by SMIRKE's Gypsy Fortune-teller; and the Third by a view of Conway Castle; the first and last engraved from Paintings of the late Mr DAVID THOMSON, who accompanied the Editor in his tour through Wales, to draw the most striking scenes in that romantic country. Price of the volume, for the Voice and Piano-forte, One Guinea. The Violin and Violoncello parts are sold separately, at 2s. 6d. each.

Lately Published, in Four Volumes, a new and improved Edition, being the Fifth, of

SELECT SCOTTISH AIRS,

With SYMPHONIES and ACCOMPANIMENTS to each Air, for the Piano Forte, Violin and Violoncello, composed chiefly by HAYDN, who wrote thus emphatically to the Editor: "*I boast of this Work, and by it, I flatter myself, my name will live in Scotland many years after my death.*"

"HAYDN."

The universal approbation bestowed on this Work having occasioned many other publications of Scottish Songs, in imitation of it, the Publisher must do himself the justice to mention how it is to be distinguished from every other of the kind.

1. Each volume bears to be published by G. Thomson, Edinburgh, whose written Signature will be found at the foot of the Title-page of every genuine volume.

2. It is the only Work that contains ALL the inimitable Songs of BURNS, set to Music. Of these Songs, which exceed ONE HUNDRED in number, the greater part were written with all the enthusiasm and felicity of his genius, expressly for the work of Mr Thomson; as to which he possesses the following document, in the Poet's hand-writing.

"I do hereby certify, that all the Songs of my writing, published, or to be published, by Mr GEORGE THOMSON, of Edinburgh, are so published by my authority. And, moreover, that I never empowered any other person to publish any of the Songs written by me for his Work. And I authorise him to prosecute any person or persons who shall publish or vend any of those Songs without his consent. In testimony whereof, &c. "ROBERT BURNS."

3. All the admired Scottish Songs of other Authors, both serious and humorous, ancient as well as modern, are retained in this work. And for the sake of the English singer, English Verses of singular merit, suited to the Scottish Airs, are given in addition to the Scottish Songs.

4. Each volume is embellished with a beautiful Characteristic Engraving, 1st, *The Birks of Invermay*; 2d, *John Anderson my Jo*; 3d, *The Soldier's Return*; and the 4th contains a fine *Portrait of Burns*; also a correct Glossary of all the Scottish Words in the Songs. Either of the Volumes may be had separately, price One Guinea. The Violin and Violoncello parts, when wanted, are likewise sold separately, at 2s. 6d. each per volume.

The Fifth, or concluding Volume of the Scottish Work, with Symphonies and Accompaniments, composed by Haydn and Beethoven, is in great forwardness, and will be found fully as interesting as any of the preceding volumes.

Lately Published in Two Volumes,

SELECT IRISH AIRS,

With Symphonies and Accompaniments for the Piano Forte, Violin and Violoncello, composed by BEETHOVEN; and interesting Songs by Joanna Baillie, Robert Burns, A. Boswell, Esq. J. P. Curran, Esq. Walter Scott, Esq. William Smyth, Esq. &c. The Symphonies and Accompaniments of Beethoven for these Irish Melodies, will be found characteristic and expressive, in the highest degree, full of matter perfectly original, and diversified in the most beautiful manner, according to the plaintive, spirited, or playful character of the Melodies for which they were composed.

The above works put the public in possession of all that appeared to the Editor the most valuable and worthy of preservation in the national music of Scotland, Ireland, and Wales, enriched by Harmony and by Poetry, such as no other National Music can boast of. The works are to be had complete, or in single volumes, at the house of G. THOMSON, Trustees Office, Exchange, Edinburgh; at Preston's Music Warehouse, 97, Strand; at Birchall's, 133, New Bond Street; J. Murray's Albemarle Street, London; and at J. Cummin's, and Goulding and Co's., Dublin.

THE POETRY FOR THE AIRS, CHIEFLY BY

BURNS.



No. 61.

Sion, the Son of Evan.

THE CHACE OF THE WOLF.

WRITTEN FOR THIS WORK

By MRS GRANT.

HEAR the shouts of Evan's son!
 See the gallant chace begun!
 Lo the deer affrighted run
 Up yon mountain's side.—
 Check your speed ye timorous deer,
 Safely rest and cease your fear,
 Or boldly on your cliffs appear,
 And bear your antlers high.
 Deep through yonder tangling wood
 See the felon WOLF pursued,
 Straining hard, and streaming blood,
 Sion's hounds are nigh.

See the woodland savage grim,
 Boney, gaunt, and large of limb,
 Furious plunge, and fearless swim
 O'er the water wide.
 Hear the woods resounding far,
 Hark the distant din of war,
 See th' impatient hunter dare
 Conway's swelling tide.
 Evan's son pursues the foe,
 See his ardent visage glow!
 Now he speeds the mortal blow,
 See the savage die!

From dusky den and thorny brake,
 The chiding hounds the echoes wake,
 The forest's cowering inmates quake,
 And triumph rends the air.
 Was ever youth like Evan's son,
 Was ever course so nobly run?
 Was ever prize so glorious won,
 'Tis Winifred the fair!
 To hardy deeds and conquering arms,
 That save the fold from midnight harms,
 The ancient chief decries her charms
 The maid beyond compare!

The chase of the Wolf

Nº 61.

Violino
Pizz.

MAESTOSO
E CON
MOLTO SPIRITO

Hear the shouts of E_van's son See the dauntless

Hear the shouts of E_van's son See the dauntless

chace begun Lo the deer af_frighted run Up yon mountain's side

chace begun Lo the deer af_frighted run Up yon mountain's side

Cadenza

Hear the woods re_sounding far Hark the distant din of war

Hear the woods re_sounding far Hark the distant din of war

Cadenza

See the fearless hunter dare Conway's swelling tide See the woodland savage grim

See the fearless hunter dare Conway's swelling tide See the woodland savage grim

Bo-ny gaunt and large of limb, Furious plunge and fearless swim O'er the water wide.

Bo-ny gaunt and large of limb, Furious plunge and fearless swim O'er the water wide.

Violino

pizz

sf *p* *f*

p *arco*

p *f*

The Monks of Bangor's march

Nº 62.

When the hea - then

Violino

When the hea - then

MAESTOSO
MA CON
ESPRESSIONE

f *sf*

trum_pets' clang Round he - lea - guerd' Chester rang - - Veil - ed Nun and

trum_pets' clang Round he - lea - guerd' Chester rang - - Veil - ed Nun and

f

Fri - ar grey March'd from Ban - gor's fair ab - baye High their ho - ly

Fri - ar grey March'd from Ban - gor's fair ab - baye High their ho - ly

f

an-them sounds, Ces-tria's vale the hymn re-bounds, float-ing down the

an-them sounds, Ces-tria's vale the hymn re-bounds, float-ing down the

lento

syl-van Dee O mise-re-re Do-mi-ne

syl-van Dee O mise-re-re Do-mi-ne

Tempo 1^{mo}

Violino

f

p

cres

f

p

No. 62.

Dmdaith Mdwng.

THE MONKS OF BANGOR'S MARCH.

WRITTEN FOR THIS WORK

By WALTER SCOTT, Esq.

ETHELFRID, or OLFRID, King of Northumberland, having besieged Chester in 613, and BROCKMAEL, a British prince, advancing to relieve it, the Religious of the neighbouring monastery of Bangor marched in procession to pray for the success of their countrymen. But the British being totally defeated, the heathen victor put the monks to the sword, and destroyed their monastery. The tune to which these verses are adapted, is called the Monks' March, and is supposed to have been played at their ill-omened procession.

WHEN the heathen trumpets elang
Round beleagnered Chester rang,
Veiled nun and friar grey
March'd from Bangor's fair abbaye :
High their holy anthem sounds,
Cestria's vale the hymn rebounds,
Floating down the sylvan Dec,
O miserere Domine !

On, the long procession goes,
Glory round their crosses glows,
And the virgin-mother mild
In their peaceful banner smiled ;
Who could think such saintly band
Doom'd to feel unhallow'd hand ?
Such was the divine decree,
O miserere Domine !

Bands that masses only sung,
Hands that censers only swung,
Met the northern bow and bill,
Heard the war-cry, wild and shrill :
Woe to Brockmael's feeble hand,
Woe to Olfrid's bloody brand,
Woe to Saxon cruelty,
O miserere Domine !

Weltering amid warriors slain,
Spurned by steeds with bloody mane,
Slaughter'd down by heathen blade,
Bangor's peaceful monks are laid :
Word of parting rest unspoke,
Mass unsung, and bread unbroke ;
For their souls for charity
Sing, miserere Domine !

Bangor ! o'er the murder wail,
Long thy ruins told the tale,
Shatter'd tower and broken arch
Long recall'd the woeful march : *
On thy shrine no tapers burn,
Never shall thy priests return ;
The pilgrim sighs and sings for thee,
O miserere Domine !

* WILLIAM of MALMESBURY says, that in his time the extent of the ruins of the monastery bore ample witness to the desolation occasioned by the massacre ;—" tot semirutæ parietes ecclesiarum, tot anfractus porticum, tanta turba ruderum quantum vix alibi cernas."

No. 63.

The Cottage Maid.

I ENVY NOT THE SPLENDOUR FINE.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

I ENVY not the splendour fine
 That glitters in Sir Watkyn's hall;
 I ask not for the gems that shine
 On lady fair at Wynnstay ball:
 I wish but for a ribbon gay,
 Which I might on a Sunday wear;
 Unseen which I might kiss, and say,
 'Twas Owen's gift from Wrexham fair,

O Owen I believe thee kind,
 And love is surely on thy tongue—
 But would that I could read thy mind,
 For hope betrays the maiden young.
 Last night I saw thee loth to part,
 I watch'd thy looks—so bright the moon—
 And know not but my simple heart
 Might own too much, or own too soon.

Unhappy fate of doubtful maid!
 Her tears may fall, her bosom swell,
 But even to the desert shade
 She never must her secret tell.
 And is it Love,—his softer mien?
 And is it Love,—his whisper low?
 And does he much, or nothing mean?
 Ah! she that loves, how can she know!

With Owen I the dance have led,
 And then I thought that sure he seem'd
 To dance with lighter, livelier tread—
 Oh! was it so,—or have I dream'd?
 To day he goes with merry glee,
 And all are going to the fair—
 O may I by some ribbon see
 He thought of one that was not there.

The Cottage Maid.

68

Nº 63.

ANDANTINO

QUASI

ALLEGRETTO

dolce

I shew not the splendor fine That glit-ers in Sir Watkyn's hall I ask not for the

gemsthat shine on Lady fair at Wynstay ball, I wish but for a ribbon gay which I might on a

ad lib

Sunday wear - - - Un-seen which I might kiss and say Twas Owen's gift from Wrexham fair.

Violino

Love without Hope?

N^o 64.

ANDANTE

AMOROSO

Her features speak the warmest heart, But

not for me its ar-dour glows In that soft blush I have no part, That

mingles with her bosom's snows, In that dear drop I have no share, That

trem-bles in her melt-ing eye Nor is my love the ten-der care That

bids her heave the anxious sigh

* Either the upper or under notes as may best suit the voice

No. 64. *D Corphorllwyth*;—OR, *The Corporation.*

LOVE WITHOUT HOPE.

WRITTEN FOR THIS WORK

By JOHN RICHARDSON, Esq.

HER features speak the warmest heart,
But not for me its ardour glows;
In that soft blush I have no part
That mingles with her bosom's snows.

In that dear drop I have no share
That trembles in her melting eye;
Nor is my love the tender care
That bids her heave that anxious sigh.

Not Fancy's happiest hours create
Visions of rapture as divine,
As the pure bliss which must await
The man whose soul is knit to thine.

But ah! farewell this treacherous theme,
Which, though 'tis misery to forego,
Yields yet of joy the soothing dream,
That grief like mine thou ne'er shalt know.

No. 65.

Isgin Aur.

THE GOLDEN ROBE.

WRITTEN FOR THIS WORK

By MRS HUNTER.

A GOLDEN robe my love shall wear,
And rubies bind her yellow hair ;
A golden robe those limbs enfold,
So far above the worth of gold.
No courtly dame in gaudy pride,
Shall e'er outline my lovely bride ;
Then say, my charming maiden, say,
When shall we name the happy day ?

She.—Can golden robes my fancy bind,
Or ruby chains enslave the mind ?
Not all the wealth our mountains own,
Nor orient pearls, nor precious stone,
Can tempt me by their idle shine,
Or buy a heart that's form'd like mine !
My choice it is already made,
I shun the glare, and court the shade.

He.—Your scorn, proud girl, I well can bear,
There's many a maid my robes would wear,
And thank me too ; so take your way,
But you'll repent another day.

She.—Go with your robes and gifts of gold
To those whose hearts are to be sold ;
For me, I have no other pride
But Evan's love my choice to guide !

The golden robe

Nº 65.

Violino

ANDANT.^o
CON MOTO

The musical score is written for Violino and piano. The tempo is marked 'ANDANT.^o CON MOTO'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of four systems of music. The first system shows the Violino part and the piano accompaniment. The second system includes the vocal melody with the lyrics 'A gold - en robe my Love shall wear And ru - bies bind her.' and the piano accompaniment. The third system continues the vocal melody with the lyrics 'yel - low hair. A gold - en robe those limbs en - fold, So' and the piano accompaniment. The fourth system concludes the vocal melody with the lyrics 'far a - bove the worth of gold. No court - ly dame in' and the piano accompaniment. Dynamics include *p* (piano), *f* (forte), *loco*, and *dol.* (dolce).

A gold - en robe my Love shall wear And ru - bies bind her.

yel - low hair. A gold - en robe those limbs en - fold, So

far a - bove the worth of gold. No court - ly dame in

gau - dy pride shall e'er out-shine my love-ly bride Then

say my charm-ing mai-den say, When shall we name the

cres *f*

hap-py day..

Violino Basso Violino Basso Violino Basso

p *cres* *f*

Violino

pp *f* 8^{va}

The fair Maids of Mona.

N^o 66.

ANDANTINO
NON TROPPO LENTO
MA CON
ESPRESSIONE

p dol.

How my Love could hapless doubts o'er take thee

Was my heart so lit - - - tle known Could'st thou think thy

Ma - ry would for - sake thee Thou wast lov'd and thou a

lone Cru - el For - tune rash mis - ta - ken Lo - ver

May I must I not com - - - plain

Ne - ver ne - ver may'st thou now dis - co - ver All that now were

known in vain.

ped dim:

cres dim. f ped:

No. 66.

The Fair Maids of Mona.

HOW, MY LOVE, COULD HAPLESS DOUBTS O'ERTAKE THEE.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

How, my love, could hapless doubts o'ertake thee,
 Was my heart so little known?
 Could'st thou think thy Mary would forsake thee,
 Thou wast lov'd, and thou alone!
 Cruel Fortune! rash! mistaken Lover!
 May I—must I not complain:—
 Never never may'st thou now discover
 All that now were known in vain.

Mine the grief, alas! that knows no measure,
 Thou wast lov'd, and thou alone:
 Thine the life that now can feel no pleasure,
 Wreck'd my bliss, and lost thine own.
 Sometimes will my lonely sighs accuse thee,
 Think thee hasty,—call thee blind;
 Hasty, sure,—and I for ever lose thee,
 But thy heart was not unkind.

No. 67.

*Cerdd yr hen-wr or Coed :**OR, THE SONG OF THE OLD MAN OF THE WOOD.*

RAVING WINDS AROUND HER BLOWING.

WRITTEN

By BURNS.

RAVING winds around her blowing,
 Yellow leaves the woodlands strowing,
 By a river hoarsely roaring,
 Isabella stray'd deploring:
 "Farewell hours that late did measure
 "Sunshine days of joy and pleasure;
 "Hail thou gloomy night of sorrow,
 "Cheerless night that knows no morrow!

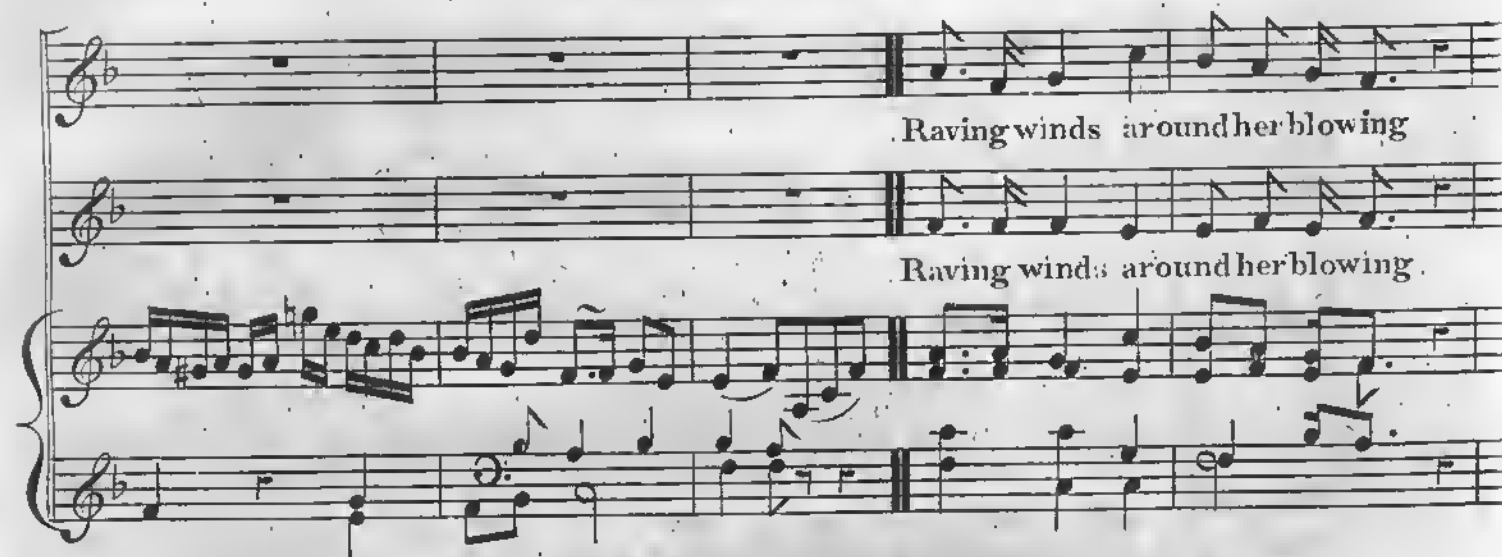
 "O'er the past too fondly wand'ring,
 "On the hopeless future pondering,
 "Chilly grief my life-blood freezes,
 "Fell despair my fancy seizes.
 "Life! thou soul of every blessing,
 "Load to misery most distressing,
 "O how gladly I'd resign thee,
 "And to dark oblivion join thee!"

Nº 67.

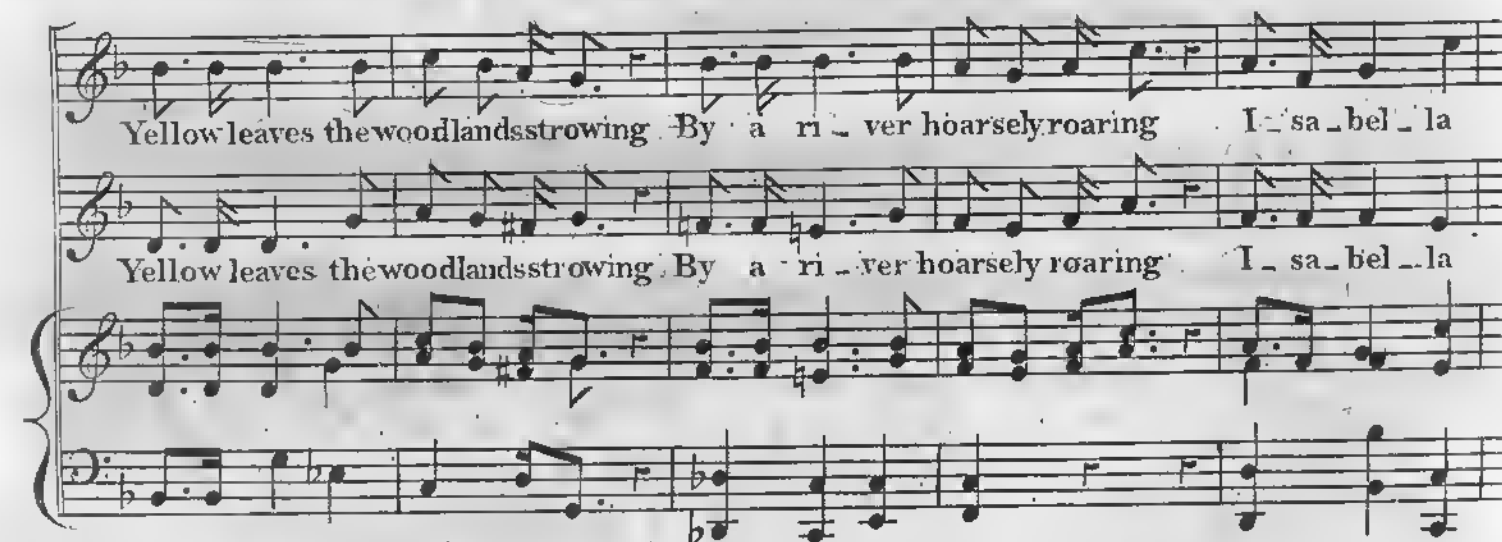
The old man of the wood.

78

ANDANTE
CON MOLTO
ESPRESSIONE



Raving winds around her blowing



Yellow leaves the woodlands strowing By a ri - ver hoarsely roaring I - sa - bel - la



stray'd deploring.

Oh let the Night my blushes hide.

Nº 68.

*Andant.^o
quasi
Allegretto*

Basso Violino

Oh let the Night my

p *cres:* *f/p*

blushes hide While thus my sighs re-veal What modest Love and maiden pride for e-ver would con-

8va loco

- ceal. What can he mean how can he bear Thus faulting to de-lay How can his eyes his

f/p *cres*

eyes so much de-clare His tongue so little say His tongue so lit-tle say.

p/p Violino

cres

No. 68.

Gogerddan,

(THE NAME OF THE SEAT OF MR LOVEDEN IN CARDIGANSHIRE.)

O LET THE NIGHT MY BLUSHES HIDE.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

O let the night my blushes hide,
 While thus my sighs reveal,
 What modest love and maiden pride
 For ever would conceal.
 What can he mean, how can he bear,
 Thus falt'ring to delay ;
 How can his eyes so much declare,
 His tongue so little say ?

Our parents old,—for so I guess,
 His thoughtful mind-alarm ;
 A thousand spectres of distress,—
 The ruined crops and farm !
 But must we wait till age and care
 Shall fix our wedding day ;
 How can his eyes so much declare,
 His tongue so little say ?

The times are hard,—an odious word,
 I'm wearied with the sound,—
 A cuckoo note, for ever heard
 Since first the sun went round,
 Well pleas'd a happier mind I bear,
 A heart for ever gay ;
 How can his eyes so much declare,
 His tongue so little say ?

What reck's it that the times are hard,
 Try fortune, and be blest—
 Let Hope still cheer and Honour guard,
 And Love will do the rest.
 Far better load the heart with care,
 Than waste it with delay ;
 How can his eyes so much declare,
 His tongue so little say ?

No. 69.

Croesaw Gwraig y Ty.

THE WELCOME OF THE HOSTESS.

FAREWELL THOU NOISY TOWN.

WRITTEN

By *WILLIAM SMYTH, Esq.*

FAREWELL, farewell, thou noisy town,
 Thou scene of restless glare;
 Thine hours no real pleasures crown,—
 No peace—no love is there;
 How dull thy splendid evenings close!
 How sad thy joys to me!
 Thy hollow smiles, thy rival shows,
 And all thy misery.

But welcome to my longing eyes,
 Dear objects ever new,
 My rural cot, yon varying skies,
 Streams, woods, and mountains blue!
 With these my humble spirit finds
 Health, liberty, and rest,
 The silent joys of simple minds,
 And leisure to be blest.

Farewell thou noisy Town. 82

Nº 69.

ALLEGRETTO
CON
ANIMA

The musical score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The tempo and mood are indicated as 'ALLEGRETTO CON ANIMA'. The score begins with a piano (p) dynamic. The lyrics are: 'Farewell thou noisy town Thou scene of restless glare Thine hours no real pleasures crown No peace no love is there How dull thy splendid evenings close How sad thy joys to me Thy hollow smiles thy rival shows And all thy misery.' The piano part features a rhythmic accompaniment with various dynamics including piano (p), forte (f), and sforzando (sf). The score concludes with a double bar line.

Fare-
well farewell thou noisy town Thou scene of restless glare Thine hours no re-al-
pleasures crown No peace no love is there How dull thy splendid evenings close How
sad thy joys to me Thy hollow smiles thy rival shows And all thy mi-se-
-ry.
f sf p

To the Colian Harp

N^o 70.

ANDANTE

ESPRESSIVO

Harp of the winds in
 ai-ry measure, Thy strings when viewless fingers move Un-folding all thy tune-ful
 treasure, Thy cadence wild I dearly love. The sounds all earth-ly sounds excelling, Our
 wandering thoughts to heav'n re-call Now soft-ly sighing loud-ly swelling
 Lost in ma-ny a dy-ing fall.

Musical notation includes treble and bass staves with piano (p), crescendo (cres), decrescendo (dim), and dynamic markings. The piece is in 3/4 time and features a variety of musical textures and articulations.

No. 70.

To the Aeolian Harp.

WRITTEN FOR THIS WORK

By MRS HUNTER.

HARP of the winds! in airy measure
Thy strings when viewless fingers move,
Unfolding all thy tuneful treasure,
Thy cadence wild I dearly love.
The sounds, all earthly sounds excelling,
Our wand'ring thoughts to heaven recall;
Now softly sighing, loudly swelling,
Lost in many a dying fall.

Harp of the winds! while, pensive musing,
I mark thy deep impassion'd strain,
When trees their summer beauty losing,
With yellow leaves bestrew the plain.
The sounds, all earthly sounds excelling, &c.

Harp of the winds! while, faintly beaming,
Yon moon hangs o'er the ruined tower,
And flitting shadows dimly gleaming,
Seem subject to thy magic power.
The sounds all earthly sounds excelling, &c.

No. 71.

Farewel Ned Pugh.

NED PUGH'S FAREWELL.

WRITTEN FOR THIS WORK

By MRS HUNTER.

To leave my dear girl, my country, and friends,
And roam o'er the ocean, where toil never ends;
To mount the high yards, when the whistle shall sound,
Amidst the wild winds as they bluster around!
My heart aches to think on't,—but still I must go,
For duty now calls me to face the proud foe:
And so to my WINNY I must bid adieu,
In hopes when I'm gone she will think of Ned Pugh.

That still she will think she is near to my heart,
Tho' far from each other, alas! we must part,
That next to my duty, my thoughts she will share,
My love and my glory both centre in her!
And should I return with some hits from Mounseer,
I know I shall meet with a smile and a tear;
Or if I should fall—then dear WINNY adieu!
I know when I'm gone you'll remember NED PUGH.

Ned Hugh's Farewell.

Nº 71.

ANDANTINO

CON MOTO

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo markings 'ANDANTINO' and 'CON MOTO' are placed to the left of the piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and sustained chords. Dynamic markings such as *p* (piano), *dol.* (dolando), and *cres* (crescendo) are used throughout the piece. The score is divided into four systems, each containing a vocal line and a piano accompaniment.

To leave my dear girl my
country and friends, And roam o'er the ocean where toil ne-ver ends; To
mount the high yards when the whistle shall sound, A-midst the wild winds as they
huster a-round My heart aches to think o' it, but still I must go, For du-ty now

Violino

pizz.

p

...dieu, In hopes when I'm gone she will think of Ned Pugh.

A musical score for three instruments: Violino (Violin), Basso (Bass), and Violino (Violin). The top staff is for the first Violino, the middle for the Basso, and the bottom for the second Violino. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The bottom staff has a large brace on the left side.

Violino

Violoncello

fz

cres

cres

p

cres

p

p

cres

p

pp

f

pp

f

This musical score is for a piece in B-flat major, indicated by two flats in the key signature. It is divided into three systems. The first system features a Violino (Violin) and Violoncello (Cello) part at the top, and a Piano accompaniment below. The Violino and Violoncello parts have a melodic line with some rests. The Piano part consists of a dense, rhythmic accompaniment in the right hand and a more active line in the left hand. Dynamics include *fz* (forzando) and *cres* (crescendo). The second system continues the same instrumental arrangement. The Violino and Violoncello parts have more melodic development, with some notes marked with accents. The Piano part maintains its rhythmic texture. Dynamics include *cres* and *p* (piano). The third system shows a change in the Violino and Violoncello parts, which now have a more active, rhythmic role. The Piano part also changes, with a more melodic line in the right hand and a more active line in the left hand. Dynamics include *pp* (pianissimo) and *f* (forte).

No. 72. *Merch Megan; or, Peggy's Daughter.*

WRITTEN FOR THIS WORK

By MRS HUNTER.

IN the white eot where Peggy dwells,
Her daughter fair the rose exeels
That round her easement sweetly blows,
And on the gale its fragrance throws.
O were she mine, the lovely maid!
She soon should leave the lonely shade.

I'd bear her where the beams of morn
Should with their brightest rays adorn
Each budding charm and op'ning grace,
That moulds her form and decks her face.
O were she mine, the lovely maid!
I'd bear her from the lonely shade.

But, should the sultry orb of day
Too fiercely dart his fervid ray,
The rose upon its stalk might die,
And zephyr o'er its ruins sigh!
No—I would keep my lovely maid
Secure beneath the friendly shade.

No. 73.

Conset Siri; or, The Sheriff's Fancy.

WAKEN LORDS AND LADIES GAY:

A HUNTING SONG.

By *WALTER SCOTT, Esq.*

WAKEN lords and ladies gay,
 Upon the mountain dawns the day;
 All the jolly chase is here,
 With hawk, and horse, and hunting-spear:
 The eager hounds in chorus cry,
 The swelling horns salute the sky;
 And, merrily, merrily, mingle they,—
 Then waken lords and ladies gay.

Waken lords and ladies gay,
 The mist has left the mountain grey;
 Brakes are deck'd with diamonds bright,
 And streams rejoice in early light.
 The foresters have busy been
 To track the buck in thicket green;
 Now we are come to chaunt our lay,
 Then waken lords and ladies gay.

Waken lords and ladies gay,
 Unto the green wood haste away;
 We can shew you where he lies,
 Fleet of foot and tall of size:
 And we can shew the marks he made,
 When 'gainst the oak his antlers fray'd;
 You soon shall see him brought to bay,
 Then waken lords and ladies gay.

Louder, louder, chaunt the lay,
 O waken lords and ladies gay;
 Tell them, Youth, and Mirth, and Glee,
 Run swift their course as well as we:
 Old Time, stern huntsman! who can baulk,
 As staunch as hound, and fleet as hawk;
 O think of this, and rise with day,
 Ye gentle lords and ladies gay.

Waken Lords & Ladies gay.

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Nº 73.

ALLEGRETTO

SPIRITOSO

Wa - ken Lords and La - dies gay, U - pon the mountain dawns the day All the jol - ly

chace is here With hawk and horse and hunting spear The ea - ger hounds in

cho - rus cry The swel - ling horns sa - lute the sky And merrily merri - ly min - gle they Then

wa - ken Lords and La - dies gay.

8

dim

pp

The musical score is written for piano and features a vocal line. It begins with a treble and bass staff in G major (one sharp) and common time. The tempo is marked 'ALLEGRETTO' and 'SPIRITOSO'. The score consists of seven systems of music. The first system includes a vocal line with lyrics. The second system continues the vocal line. The third system continues the vocal line. The fourth system continues the vocal line. The fifth system continues the vocal line. The sixth system continues the vocal line. The seventh system continues the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings (f, p, sf, dim, pp). The key signature remains G major throughout. The time signature is common time. The score is written in a clear, legible hand.

Sweet Land of the Mountain &c.

N^o 74.*Andantino*

The musical score is written for a piano and voice. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andantino'. The score consists of several systems of music. The first system shows the piano introduction with a treble and bass staff. The second system introduces the vocal melody with the lyrics 'Sweet land of the mountain the valley the'. The third system continues the vocal melody with the lyrics 'wood Of Chiefs that for a ges in honour have stood Re nownd too for'. The fourth system continues the vocal melody with the lyrics 'all thy dear Minstrels so long O Cambria for get not the Bard and his song'. The fifth system shows the piano accompaniment for the final part of the song, featuring a treble and bass staff with a key signature change to one flat (F major) and a 3/4 time signature.

Sweet land of the mountain the valley the

wood Of Chiefs that for a ges in honour have stood Re nownd too for

all thy dear Minstrels so long O Cambria for get not the Bard and his song

No. 74.

Ffarwel Ieuengetid.

OR, ADIEU TO MY JUVENILE DAYS.

SWEET LAND OF THE MOUNTAIN, &c.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

SWEET land of the mountain, the valley, the wood;
Of chiefs that for ages in honour have stood!
Renown'd, too, for all thy dear minstrels so long,
O Cambria! forget not the bard and his song.

Still live in thy children the virtues of old,
But think of the tale in thy history told;
The tyrant, who meant thee in chains to expire,
First slaughter'd thy minstrels, and silenc'd the lyre!

No. 75.

Troiad y Droell.

OR, THE WHIRLING OF THE SPINNING WHEEL.

SIR WATKYN'S LOV'D MINSTREL, &c.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

SIR WATKYN's lov'd Minstrel, now sunk in decay,
First taught me to please these gay throngs at Wynnstay ;
Fair Lady ! he cried, to old Owen draw near,
I'll shew thee the art to thy fancy so dear.

They crowd round my lyre, 'mid the drawing room's blaze,
But oh ! how indifferent to me is their praise !
For there is one only I wish to be near ;
One only whose praise would be sweet to mine ear.

And did he not praise me, and came he not nigh !
And did I not hear him unconsciously sigh !
Receive me ye groves ! and adieu to my lay,
For I am too happy for music to-day.

Sir Watkyn's lov'd Minstrel.

N^o 75.*Allegretto*

Helpless woman?

N^o 76.

ANDANTE

p *Stac*

How cru-el are the parents Who riches on-ly prize And to the wealthy boo-by poor

wo-man sa-cri-fice Meanwhile the hapless daughter has

but a choice of strife To shun a ty-rant father's hate Be-

come a wretched wife.

Dimp *sf* *dim?*

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'ANDANTE'. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano), *sf* (sforzando), and *dim?* (diminuendo). The lyrics are written below the vocal line, with some words hyphenated across measures.

No. 76.

Helpless Woman.

HOW CRUEL ARE THE PARENTS.

WRITTEN

By BURNS.

How cruel are the parents
Who riches only prize,
And to the wealthy booby
Poor woman sacrifice:
Meanwhile the hapless daughter
Has but a choice of strife,
To shun a tyrant father's hate,
Become a wretched wife.

The rav'ning hawk pursuing,
The trembling dove thus flies;
To shun impelling ruin
A while her pinions tries;
'Till of escape despairing,
No shelter or retreat,
She trusts the ruthless falconer,
And drops beneath his feet.

No. 77. Syr Harri Dhu; or, Black Sir Harry.

WHO IS SAID TO HAVE BEEN A WARRIOR OF THE FAMILY OF LLRWENNY IN DENBIGHSHIRE,
AND TO HAVE LIVED IN THE 14TH CENTURY.

THE DREAM.

TRANSLATED FOR THIS WORK FROM THE WELSH OF

DAVID AP GWILLIM,

By a CLERGYMAN in Wales.

LAST night worn with anguish that tortur'd my breast,
When, my senses benumb'd, I at length sunk to rest;
The passion that, waking, had ruled o'er my mind,
Still woke in my dreams, where it ro' d unconfin'd.

Methought that my fair one, o'ercome by my pain,
Assented at length to reward her fond swain;
And soon at the altar she stood by my side,
To the priest I already "I will" had replied.

Her reply I awaited with transport of soul,
When, death to my hopes! did the matin bell toll;
I started, awoke, and with horror I found,
'Twas a dream that maliciously fled at the sound.

O Vision that thus hast beguiled my poor heart!
Fly to her and shew all the truth without art;
Present me the victim of love and despair,
And incline to compassion the obdurate fair.

The Dream

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Nº 77.

ANDANTINO

CON MOTO

musical score for 'The Dream' (Nº 77). The score is written for voice and piano. It begins with a treble and bass staff for the piano, followed by a vocal line. The tempo is marked 'ANDANTINO' and 'CON MOTO'. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: 'Last night worn with an-guish that tor-tur'd my breast When my sen-ses be-numb'd I at length sunk to rest Last night worn with an-guish that tor-tur'd my breast, When my sen-ses he-numb'd I at length sunk to rest The pas-sion that sen-ses be-numb'd-I at length sunk to rest'. The score includes a 'Solo' section and a 'cres.' (crescendo) marking.

Last night worn with an-guish that tor-tur'd my
breast When my sen-ses be-numb'd I at length sunk to
rest Last night worn with an-guish that tor-tur'd my breast, When my
Last night worn with an-guish that tor-tur'd my breast, When my
sen-ses he-numb'd I at length sunk to rest The pas-sion that
sen-ses be-numb'd-I at length sunk to rest
cres.

wak-ing had ruled o'er my mind still woke in my dreams where it

rovd un-con-find The pas-sion that wak-ing had ruled o'er my

The pas-sion that wak-ing had ruled o'er my

mind still woke in my dreams where it rovd un-con-find.

mind still woke in my dreams where it rovd un-con-find.

p *cres* *p* *f/p* *cres* *p* *f/p*

p *f* *p* *f* *p*

Meynächty.

Nº 78.

ANDANTE
CON
ANIMA
ED
ESPRESSIONE

When Mor - tals all to rest re - tire O Moon thou hear'st my
whis - p'ring Lyre To thee I wake the mourn - ful lay For
sure thou look'st as if thy ray Would com - fort if it
could con - vey And hap - pier songs in - spire And

Let will hap - pier be My heart tho' late shall

cres

wis - dom learn From Love's de - lu - sions free My

p *dol:* *cres*

Spi - rit shall in - dig - nant burn And I with mai - den

f *cres*

pride will spurn his strange in - con - stan - cy.

sf *p* *Ped. f > p*

cres *sf* *p* *p/p* *ped.* *ped.* *ped.*

No. 78.

Mynachty.

WHEN MORTALS ALL TO REST RETIRE.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

WHEN mortals all to rest retire,
 O Moon ! thou hear'st my whispering lyre :
 To thee I wake the mournful lay ;
 For sure thou look'st as if thy ray
 Would comfort, if it could, convey,
 And happier songs inspire.
 And I will happier be ;
 My heart, though late, shall wisdom learn,
 From love's delusions free :
 My spirit shall indignant burn,
 And I with maiden pride will spurn
 His strange inconstancy.

Roll on ye hours ! and back restore
 The peaceful thoughts I knew before,
 When smil'd the arts, when charm'd the muse,
 When morn for me had beauteous hues,
 And evening could her calm diffuse
 My ardent bosom o'er.
 But Love ! thou fiend of pain !
 I feel the tears of anguish start—
 How hard my peace to gain !
 O fiend and tyrant as thou art !
 That wring'st from my unwilling heart
 The sighs that I disdain.

No. 79.

The Damsels of Cardigan.

FETE CHAMPETRE.

By SIR W. JONES.

The Air communicated to the Editor by a Welch Lady.

FAIR TIVY ! how sweet are thy waves gently flowing,
Thy wild oaken woods, and green eglantine bow'rs,
Thy banks with the blush-rose and amaranth glowing,
While friendship and mirth claim these labourless
hours.

Yet weak is our vaunt, while something we want,
More sweet than the pleasure which prospects can
give:

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

How sweet is the odour of jas'mine and roses,
That Zephyr around us so lavishly flings !

Perhaps for *Bleanpant*¹ fresh perfume he composes,
Or tidings from *Bronwith*² auspiciously brings.

Yet weak is our vaunt, while something we want,
More sweet than the pleasure which odours can
give:

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

How sweet was the strain that enliven'd the spirit,
And cheer'd us with numbers so frolic and free !
The poet is absent, be just to his merit !

Ah may he in love be more happy than we !
For weak is our vaunt, while something we want,
More sweet than the pleasure the muses can give:

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

How gay is the circle of friends round a table,
Where stately *Kilgarran*³ o'erhangs the brown
dale,

Where none are unwilling, and few are unable,
To sing a wild song, or repeat a wild tale !

Yet weak is our vaunt, while something we want,
More sweet than the pleasure that friendship can
give:

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

No longer then pore over dark Gothic pages,
To cull a rude gibberish from Neatheam or Brooke ;
Leave your books and your parchments to grey-bearded
sages,

Be nature and love, and fair woman, our book !
For weak is our vaunt, while something we want,
More sweet than the pleasure that learning can give:

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

Admit that our labours were crown'd with full measure,
And gold were the fruit of rhetorical flowers,
That India supplied us with long-hoarded treasure,
That Dinevor⁴, Slebeck⁵, and Coidsmore⁶ were ours;
Yet weak is our vaunt, while something we want,
More sweet than the pleasure that riches can give:

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

Or say, that, preferring fair Thames to fair Tivy,

We gain'd the bright ermine robes, purple and red,

And peep'd through long perukes, like owlets thro' ivy,

Or say, that bright coronets blaz'd on our head ;

Yet weak is our vaunt, while something we want,

More sweet than the pleasure that honours can give :

Come, smile, damsels of Cardigan !

Love can alone make it blissful to live.

¹ Bleanpant, the seat of W. Brigstocke, Esq.

² Bronwith, the seat of Thomas Lloyd, Esq.

³ Kilgarran, a ruinous castle on the Tivy.

⁴ Dinevor, the seat of Lord Dinevor.

⁵ Slebeck, the seat of Mr Phillips.

⁶ Coidsmore, the seat of Mr Lloyd, near Cardigan.

The Damsels of Cardigan

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Nº 79.

ALLEGRETTO

The musical score is written for a piano and voice. It begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'ALLEGRETTO'. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and triplet figures. The score concludes with a final cadence in the piano part.

p

Fair Ti - vy how sweet are thy waves gently flowing, Thy wild oaken woods and green eglantine bow'rs Thy

banks with the blush rose and ama - ranth glowing While friendship and mirth claim these labourless hours Yet

cres

weak is our vaunt while something we want More sweet than the pleasure which prospects can give

cres

Come smile sweet damsels of Cardigan Love can a - lone make it bliss - ful to live.

p

f

sem: p/p

The Dairy-house?

N^o 80.

*Alle-
-gretto*

p *Dolce* *f* *p* *A*

spreading hawthorn shades the seat Where I have fix'd my cool retreat And when the Spring with
 sun-ny show'rs Expands the leaves and paints the flow'rs A thousand shrubs around it bloom And
 fill the air with wild perfume The light winds thro' the branches sigh And lim-pid rills run
 tink-ling by.

p *f*

No. 80.

Lafod y Wraig Lawn.

THE DAIRY HOUSE.

WRITTEN FOR THIS WORK

By MRS HUNTER.

A SPREADING hawthorn shades the seat
 Where I have fixed my cool retreat ;
 And when the Spring, with sunny show'rs,
 Expands the leaves, and paints the flowers,
 A thousands shrubs around it bloom,
 And fill the air with wild perfume ;
 The light winds through the branches sigh,
 And limpid rills run tinkling by,

There, by the twilight dimly seen,
 The fairies dance upon the green ;
 And as they glide in airy ring,
 The beetle plies his drowsy wing ;
 And watching 'till the day retires,
 The glow-worm lights her elfin fires ;
 While Mab, who guards my milky store,
 Her cream-bowl finds before the door.

The grateful Fay ! she is so kind,
 No caterpillar there you find,
 No creeping thing, nor wasp, nor fly
 The lattic'd windows dare come nigh ;
 No long-legg'd Spinner nightly weaves
 Her flimsy web beneath the eaves ;
 But clean and neat, as by a charm,
 The fairies keep my dairy farm.

No. 81.

Sweet Richard.

WRITTEN FOR THIS WORK

By MRS OPIE.

YEs, thou art chang'd since first we met,
But think not I shall e'er regret,
Though never can my heart forget,
The charms that once were thine.
For, MARIAN, well the cause I know
That stole the lustre from thine eye,
That prov'd thy beauty's secret foe,
And paled thy cheek's carnation dye:
What made thy health, sweet MARIAN, fly,
Was anxious care of mine.

Yes,—o'er my couch I saw thee bend,
The duteous wife, the tender friend,
And each capricious wish attend
With soft incessant care.
Then trust me, Love, that pallid face
Can boast a sweeter charm for me,
A truer, tenderer, dearer grace
Than blooming health bestow'd on thee:
For there thy well-tried love I see,
And read my blessings there.

Sweet Richard.

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Nº 81.

ANDANTINO

AFFETTUOSO

p *dol* *f* *sf* *dim*

Yes thou art chang'd since first we met, But think not I shall e'er re-gret, Tho' ne ver can my

heart forget the charms that once were thine. For Marian well the cause I know, that stole the lustre

from thine eye, That prov'd thy beauty's secret foe, And paled thy cheek's car-nation die: What

made thy health sweet Marian fly, was anxious care of me.

The vale of Clwyd

Nº 82.

ANDANTE
AFFETUOSO

Think not I'll leave fair Clwyd's vale, To

me 'tis fond - ly - - dear; For still its scenes those

hours re - - call When I was blest when I was blest and

cres *p*

Violin

Hen - - ry here.

Gres p

* Take either the two quavers or the Corchet D

No. 82.

The Vale of Clwyd.

WRITTEN FOR THIS WORK

By MRS OPIE.

(The Air communicated without a Name by a Friend.)

THINK not I'll leave fair Clwyd's vale;
 To me 'tis fondly dear!
 For still its scenes those hours recal
 When I was blest, and Henry here.

Long, long, to part our willing hands
 An angry father strove;
 While sorrow prey'd on Henry's health,
 A sorrow nurs'd by hopeless love.

His Ellen's cheek was also pale,
 But Hope my spirits cheer'd;
 Methought beneath a father's frown,
 A father's pard'ning smile appear'd.

Nor was the dear idea vain:
 How sad thou art, he cried;
 But smile again, my darling child,
 For thou shalt be thy Henry's bride.

At that glad sound, on wings of love,
 To Henry's cot I flew:
 But, ah! the transient flush of joy
 From his wan cheek too soon withdrew.

'Twas doubtful bliss, 'twas sure alarm;
 I only smil'd through tears:
 But soon we bail'd the bridal day,
 And Love's fond hopes o'ercame its fears.

Ah! hopes too false; ah! fears too true,
 Nor love nor joy could save:
 I can no more,—but mark yon turf
 With flow'rs o'erspread,—'tis Henry's grave!

No. 83.

Pen Rhaw.

In Ruys's Grammar, a Bard is mentioned of the name of BEN RHAW, by whom it is not improbable that this Air may have been composed.

TO THE BLACKBIRD.

TRANSLATED FOR THIS WORK FROM THE WELSH OF

DAVID AP GWILLIM,

By a CLERGYMAN in Wales.

SWEET warbler of a strain divine,
 What woodland note can equal thine?
 No hermit's matins hail the day
 More pure than thine from yonder spray.
 Thy glossy plumes of sable hue,
 Retiring from the searching view,
 Protect thee like the leafy screen
 Beneath whose shade thou sing'st unseen.

What ermin vest was e'er so warm
 As plumes of down that clothe thy form!
 Thy graceful crest, thy sparkling eye,
 And slender bill of coral dye,
 Are still less charming than thy song
 Which echoes through the woods prolong:
 Thy mellow strain delights the ear
 Of the sweet maid my soul holds dear.

Thou to the poet art allied,
 Be then thy minstrelsy my pride:
 Thy poet then, thy song I'll praise,
 Thy name shall grace my happiest lays;
 To future lovers shall proclaim
 Thy worth, thy beauty, and thy fame;
 And when they hear thee in the grove,
 They'll own thee for the bird of love.

Pen Rhaw.

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Nº 83.

ANDANTE
PIUOSTO
ALLEGRETTO

p Dolce *Cres*

Sweet warb - ler of a strain divine What

p *Dim*

woodland note can equal thine No Hermit's matins hail the day More pure than thine from

Cres *p*

yonder spray. Thy glossy plumes of sa - ble hue Retir - ing from the searching view, Pro -

Cres *p*

tect thee like the lea - fy screen Beneath whose shade thou sing'st un - seen.

Cres *p*

molto dol

Cres *ped* *Dimpp*

The musical score is written for piano and features a variety of textures and dynamics. It begins with a treble staff and a grand staff (treble and bass). The tempo markings are ANDANTE, PIUOSTO, and ALLEGRETTO. The score includes several measures of music with lyrics, and a final section marked 'molto dol' (molto dolce) and 'Dimpp' (diminuendo piano). The dynamics range from piano (p) to crescendo (Cres) and decrescendo (Dim).

Cupid's kindness.

N^o. 84.

ALLEGRETTO

SCHERZANDO

The piano introduction consists of two staves. The right hand plays a melody in G major, starting with a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The left hand plays a rhythmic accompaniment of eighth notes, starting with G3-A3, B3-C4, D4-E4, and F#4-G4. Dynamics include *f* (forte) and *p* (piano).

Dear brother yes the Nymph you wed must be of love-liest feature The fin-est heart the

The vocal melody is in G major, 2/4 time. It begins with a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The piano accompaniment continues with eighth notes.

fin-est head, The sweetest dear-est creature This matchless Maid go find and woo And

The vocal melody continues with a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The piano accompaniment continues with eighth notes.

Heav'n for you pre-serve her, I on-ly ask where is in you the me-rit to de-

The vocal melody continues with a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The piano accompaniment continues with eighth notes.

serve her deserve her The merit to de-serve her.

The vocal melody continues with a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The piano accompaniment continues with eighth notes.

8^{va} alto

The vocal melody continues with a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The piano accompaniment continues with eighth notes.

loco

The vocal melody continues with a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The piano accompaniment continues with eighth notes.

No. 84.

Dew Craig Llanallgo.

CUPID'S KINDNESS.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

DEAR brother! yes—the nymph you wed
Must be of loveliest feature,—
The finest heart—the finest head,
The sweetest, dearest creature.
This matchless maid go find and woo,
And heav'n for you preserve her!
I only ask, where is in you
The merit to deserve her?

We girls, I own, are just the same,
Talk folly just as blindly;
And did not Cupid take his aim
And rule the world more kindly,
Fair maids to find with ev'ry grace,
How vain were your endeavour?—
And we might in another place
Lead apes, alas! for ever.

No. 85.

D Gofid Glas,
OR, THE BLUE DEVILS.

THO' CRUEL FATE SHOULD BID US PART.

WRITTEN BY

BURNS.

THO' cruel fate should bid us part
 As far's the pole and line,
 Her dear idea round my heart
 Would tenderly entwine.
 Tho' mountains frown, and desarts howl,
 And oceans roll between;
 Yet, dearer than my deathless soul,
 I still would love my Jean.

Added by a Friend.

Were I 'mongst India's sable casts,
 Amidst each glowing scene,
 I'd envy Mona's wintry blasts,
 That blow around my Jean.
 I'd sigh to guide my native plough
 Near sheltering copses green,
 Where first I breath'd the ardent vow
 That binds me to my Jean.

Constancy.

118

Nº 85.

Duet.

*Andant.
quasi
Allegretto*

Tho' cru-el Fate should
Tho' cru-el Fate should

bid us part as far's the pole and line His dear i-de-a round my heart Would tender-ly en-
bid us part as far's the pole and line Her dear i-de-a round my heart Would tender-ly en-

twine. Tho' mountains frown & deserts howland.
twine Tho' mountains frown & deserts howland

oceans roll be-tween Yet dearer than my deathless soul I'd love him still un-seen.
oceans roll be-tween Yet dearer than my deathless soul I still would love my Jean.

rf
pp
Pedal

Happiness lost?

N^o 86.

Violino

ANDANT^o

ESPRESSIVO

p

dol.

f

No Henry I must not I

p

cannot be blinded 'Tis past and I bade thee for e-ver a - dieu In feeling too

fp

fp

warm or in thought too high minded I cannot at plea-sure be false and be

Violino

true.

dol.

No. 86.

Happiness Lost.

NO, HENRY, I MUST NOT, I CANNOT BE BLINDED.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

The Air, an imitation of the Welsh, by the Editor:

No, Henry, I must not, I cannot be blinded ;
 'Tis past, and I bade thee for ever adieu !
 In feeling too warm, or in thought too high-minded,
 I cannot at pleasure be false and be true.

Yes—once I have lov'd thee—have lov'd thee sincerely ;
 My heart was nigh broken—I now am serene :—
 These tears—these weak tears—they may tell thee too clearly,
 If blest in thy love, that too blest I had been.

I will not disturb what contented reposes—
 I cannot revive what in death has decay'd.—
 Go—rudely—(thou may'st) trample down the sweet roses,
 But wonder not then if to-morrow they fade.

The Henry I lov'd like a vision departed,
 While fix'd were my eyes, and while raptur'd my view !
 I saw him how lovely,—I thought him kind-hearted ;
 Oh, lost ! and for ever—for ever adieu !

No. 87.

Dr Hen Don ; or, The Old Strain.

MY PLEASANT HOME BESIDE THE DEE.

WRITTEN FOR THIS WORK

By WILLIAM SMYTH, Esq.

MY pleasant home beside the Dee !
 I often sigh to think of thee ;
 Dear scenes of love, and peace, and ease,—
 How different all from scenes like these !
 My Soldier brave I've follow'd far,
 But sicken at these sights of war.

The nod at church,—the conscious smile,—
 The haste to help me at the stile,—
 The pleasant walk at summer eve,—
 The parting kiss at taking leave :
 O hours ! that once with Tom were past,
 Dear happy hours ! too sweet to last.

Now converse short with Tom I hold ;
 " Come, SUE," he cries, " ne'er fear the cold—
 " The fare is scant—but never mind—
 " On, on my SUE, nor lag behind."
 And come what will, and come what may,
 Poor SUE must be alert and gay.

Yet Love, I know, can always cure
 The ills that we from Love endure ;
 And Tom can with a single smile
 The weariest of my thoughts beguile—
 Dear pleasant home beside the Dee !
 I must not—will not—think of thee.

*The old strain.*N^o 87.

Violino

ANDANTE

ESPRESSIVO

Violino

ANDANTE

ESPRESSIVO

p

My plea - - sant Home be -

molto piano

side the Dee I oft - en sigh to think of thee Dear scenes of Love and

Peace and Ease : How diff' - - rent all from scenes like these My

Detailed description: This is a musical score for a piece titled 'The old strain', numbered 87. It is written for Violino (Violin) and Piano. The tempo is marked 'ANDANTE' and the expression is 'ESPRESSIVO'. The key signature has one sharp (F#) and the time signature is common time (C). The score is divided into four systems. The first system shows the violin and piano staves. The second system includes vocal lyrics: 'My plea - - sant Home be -'. The third system continues the lyrics: 'side the Dee I oft - en sigh to think of thee Dear scenes of Love and'. The fourth system concludes with: 'Peace and Ease : How diff' - - rent all from scenes like these My'. Dynamic markings include 'p' (piano) and 'molto piano'. The piano part features intricate arpeggiated figures.

Sol_dier brave I've fol_low'd far But sick_en at these sights of war

p *dol.* *cres* *p*

This system contains the first system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "Sol_dier brave I've fol_low'd far But sick_en at these sights of war". The piano accompaniment includes dynamic markings: *p* (piano), *dol.* (dolando), *cres* (crescendo), and *p* (piano).

Violino

cres *p*

This system contains the second system of music. It features a Violino line on a single staff and a piano accompaniment on two staves. The key signature remains two sharps. The piano accompaniment includes dynamic markings: *cres* (crescendo) and *p* (piano).

This system contains the third system of music, which is a piano accompaniment on two staves. The key signature remains two sharps. The music continues with various musical notations including notes, rests, and slurs.

This system contains the fourth system of music, which is a piano accompaniment on two staves. The key signature remains two sharps. The music concludes with a double bar line.

Three hundred pounds.

124

N^o 88.

ALLEGRETTO
PIU' TOSTO
VIVACE

Violino Basso Violino Basso Violino Basso

sf

Violino In yonder sung cot_tage be_neath the cliffs side And

sf

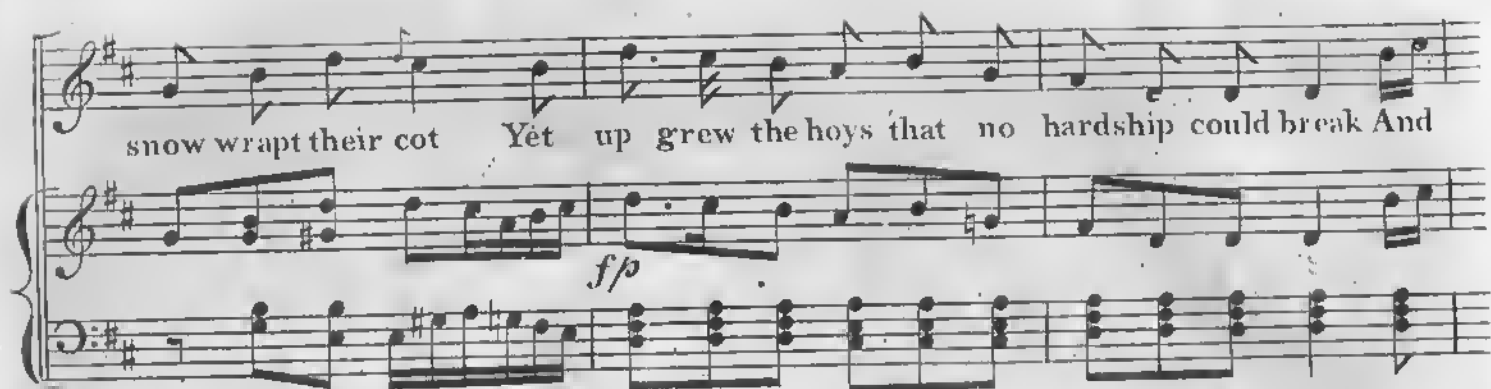
close to the pebbles that li_mit the tide Were five lit_tle fel_lows a

sf

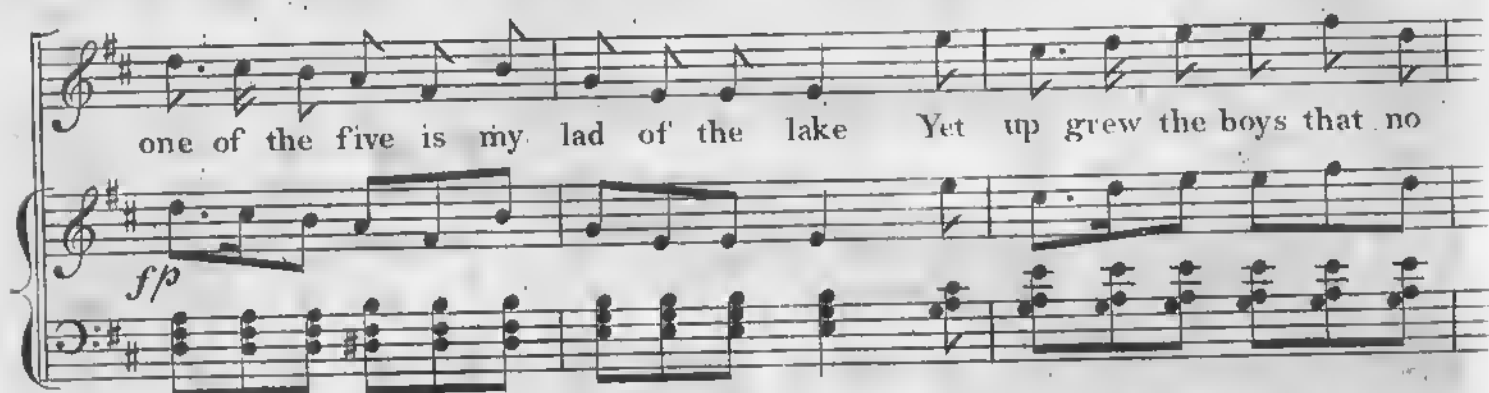
couple's fond care Who'd bare_ly e_nough not a morsel to spare They

sometimes were hat_less when summer was hot And shoeless when winter in

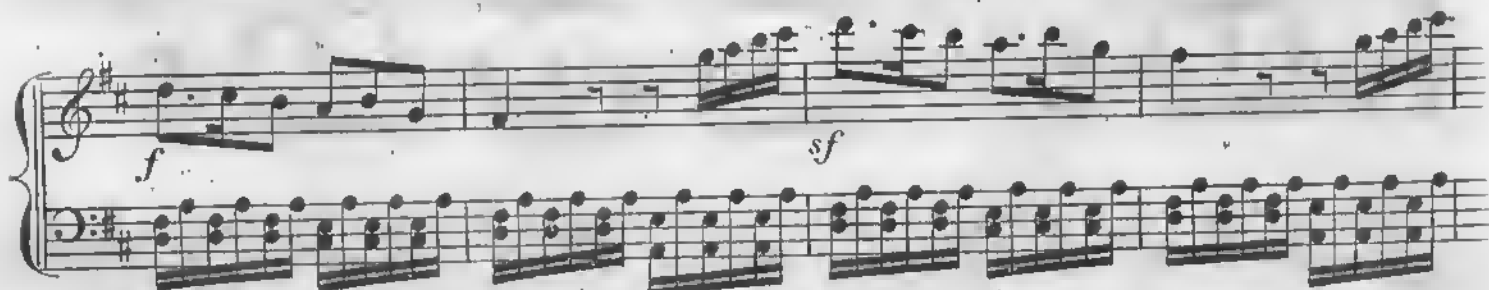
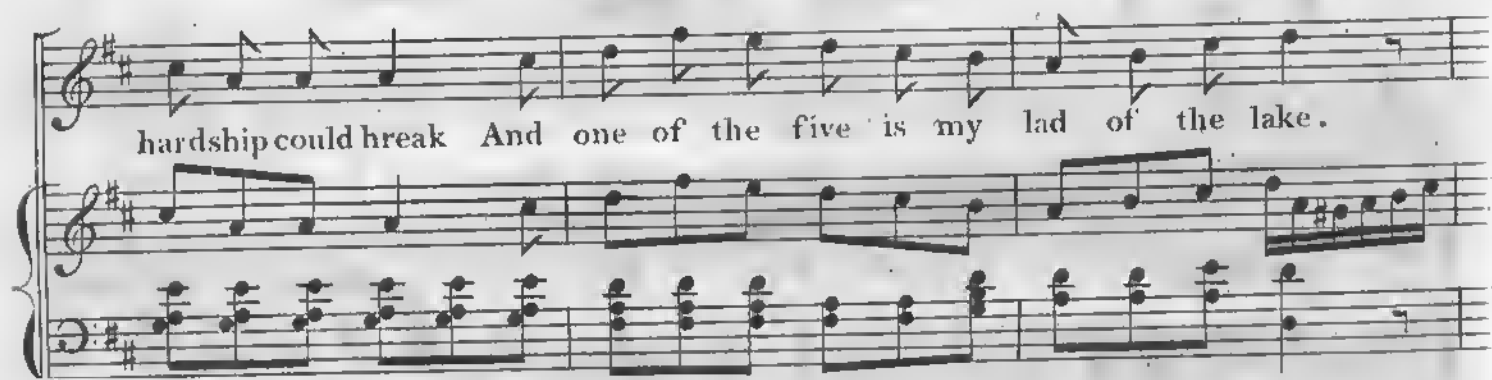
snow wrapt their cot Yet up grew the hoys that no hardship could break And



one of the five is my lad of the lake Yet up grew the boys that no



hardship could break And one of the five is my lad of the lake.



dimin. p f



No. 88. Trichant o Bunnau.—Three Hundred Pounds.

THE LAD OF THE LAKE.

TRANSLATED FROM THE BRITISH FOR THIS WORK

By RICHARD LLWYD.

IN yonder snug cottage, beneath the cliff's side,
 And close to the pebbles that limit the tide,
 Were five little fellows, a couple's fond eare,
 Who'd barely enough, not a morsel to spare.
 They sometimes were hatless when summer was hot,
 And shoeless when winter in snow wrapt their cot ;
 Yet up grew the boys that no hardship could break,
 And one of the five is my lad of the lake.

That rivals were mine I had *once* to deplore,
 And every new day made their number the more ;
 No maiden beheld him but gaz'd for a while,
 Bewitch'd by his figure, entrane'd by his smile :
 And what gave each motion additional grace,
 My Howel's good heart might be read in his face ;
 At ehureh, at the playfield, the fair, or the wake,
 Unmatch'd was my Howel, the lad of the lake.

My father, O bless him ! few better, or such,
 Yet loves his dear money a little too much,
 Deelar'd, if by fancy alone I was sway'd,
 Nor his wealth, nor his blessing, my Howel should aid !
 I answer'd, my Howel has vigour and health,
 And these to the ehildren of Nature are wealth ;
 Tho' my heart were a dozen, they'd all of them break,
 If still he denied me the lad of the lake.

Now hear how my troubles and sorrows are past,
 How my father himself grew a convert at last ;
 'Twas when his foot slip't as he enter'd the boat,
 My Howel uprais'd him as quick as a thought.
 He ey'd him with kindness, then gave me a kiss,
 And said, Kate, I should like to have grandsons like this ;
 Be happy, my girl, and the treasure now take,
 Tho' poor, yet a prize is thy lad of the lake.

No. 89.

The Parting Kiss.

LAURA, THY SIGHS MUST NOW NO MORE.

By WILLIAM SMYTH, Esq.

LAURA, thy sighs must now no more
My faltering step detain,
Nor dare I hang thy sorrows o'er,
Nor clasp thee thus in vain :
Yet while thy bosom heaves that sigh,
While tears thy cheek bedew,
Ah! think—tho' doom'd from thee to fly,—
My heart speaks no adieu.

Thou would I bid to check those sighs,
If thine were heard alone—
Thou would I bid to dry those eyes,
But tears are in my own.
One last, long kiss—and then we part—
Another—and adieu!—
I cannot aid thy breaking heart,
For mine is breaking too.

The parting kiss.

128

Nº 89.

Andant.

*con
expressione*

The musical score is written for voice and piano. It consists of six systems of staves. The first system shows the piano introduction with a treble and bass clef, a common time signature, and a key signature of one sharp (F#). The tempo is marked 'Andant.' and the expression is 'con expressione'. The lyrics begin with 'Lau-ra thy sighs must now no more'. The second system continues the melody and accompaniment. The third system includes the lyrics 'dare I hang thy sor-rows o'er' and 'Nor clasp thee thus in vain'. The fourth system has the lyrics 'heaves that sigh While tears thy cheek be - dew' and 'Ah think tho' doom'd from'. The fifth system contains the lyrics 'thee to fly My heart speaks no a - dieu.'. The sixth system is a piano solo ending with a double bar line. Dynamics such as *p*, *cres*, *dim*, and *pp* are indicated throughout the score.

Lau-ra thy sighs must now no more My falt'-ring step de - : - tain Nor

dare I hang thy sor-rows o'er Nor clasp thee thus in vain Yet while thy bo-som

heaves that sigh While tears thy cheek be - dew Ah think tho' doom'd from

thee to fly My heart speaks no a - dieu.

.. Tho' this was sent to the Editor as a Welsh air, he doubts its being so; 'tis found in Scottish Collections, but its beauty renders it worthy of a place.

Goodnight

Nº 90.

ALLEGRETTO

SCHERZANDO

The piano introduction consists of two staves. The right hand plays a melody in treble clef, and the left hand plays a bass line in bass clef. The key signature is one sharp (F#), and the time signature is 9/8. The tempo is marked 'ALLEGRETTO' and 'SCHERZANDO'. The first measure of the right hand is marked 'p dol.' (piano, dolce).

The first system of the vocal melody is written on a single staff. The lyrics are: "Ere yet we slumber seek Blest queen of song de-scend Thy". The tempo is marked 'Leggiermente'.

The second system of the vocal melody is written on a single staff. The lyrics are: "shell can sweetest speak Goodnight to guest and friend 'Tis pain 'tis pain to part for".

The third system of the vocal melody is written on a single staff. The lyrics are: "een one fleeting night But music's matchless art can turn it to delight". The tempo is marked 'Gres' (Grave) and 'f' (forte).

The fourth system of the vocal melody is written on a single staff. The tempo is marked 'Gres' (Grave).

The fifth system of the vocal melody is written on a single staff. The tempo is marked 'f' (forte) and 'p' (piano).

The sixth system of the vocal melody is written on a single staff. The tempo is marked 'f' (forte).

No. 90.

Gyrru'r Byd o'm Blaen.

OR, DRIVE THE WORLD BEFORE ME.

GOOD-NIGHT.

By the HON. W. R. SPENCER.

ERE yet we slumbers seek,
Blest Queen of Song, descend!
Thy shell can sweetest speak
Good-night to guest and friend.
'Tis pain, 'tis pain to part
For e'en one fleeting night;
But Music's matchless art
Can turn it to delight.

How sweet the farewell glass,
When Music gives it zest!
How sweet their dreams who pass
From harmony to rest!
Dark thoughts that scare repose,
At Music's voice give place;
And Fancy lends her rose,
Sleep's poppy wreath to grace.

Edinburgh:

PRINTED BY JOHN MOIR,
FOR THE PROPRIETOR, G. THOMSON,
ROYAL EXCHANGE, EDINBURGH.

1817.

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G. T.

VIOLONCELLO

N^o 61.

The chase of the wolf.

Maestoso
con molto
spirito

Musical score for N° 61, "The chase of the wolf". The piece is in 2/4 time, key of B-flat major. It begins with a *pizz.* (pizzicato) section, followed by an *arco* (arco) section. The tempo is *Maestoso con molto spirito*. The score includes dynamic markings such as *sf* (sforzando) and *Sym.* (Symphony). The piece concludes with a *pizz.* section.

N^o 62.

The Monks of Bangor's march

Maestoso
ma con espres.

Musical score for N° 62, "The Monks of Bangor's march". The piece is in 2/4 time, key of B-flat major. It begins with a *f* (forte) section, followed by a *p* (piano) section. The tempo is *Maestoso ma con espres.*. The score includes dynamic markings such as *f*, *p*, *sf*, and *Sym.* (Symphony). The piece concludes with a *f* section.

N^o 63.

The Cottage Maid

Andantino
quasi
Allegretto

Musical score for N° 63, "The Cottage Maid". The piece is in 2/4 time, key of B-flat major. It begins with a *p* (piano) section, followed by a *ff* (fortissimo) section. The tempo is *Andantino quasi Allegretto*. The score includes dynamic markings such as *p*, *ff*, *cres* (crescendo), and *Sym.* (Symphony). The piece concludes with a *f* section.

N^o 64.

Love without Hope.

Andante
amoroso

Musical score for N° 64, "Love without Hope". The piece is in 2/4 time, key of B-flat major. It begins with a *p* (piano) section, followed by a *cres* (crescendo) section. The tempo is *Andante amoroso*. The score includes dynamic markings such as *p*, *cres*, and *Sym.* (Symphony). The piece concludes with a *f* section.

VIOLONCELLO

17

Nº 65. The golden robe. Song

Andantino con moto

Nº 66. The fair maids of Mona. Song

Andantino espressivo

Nº 67. The old man of the wood. Song

Andante con molto espressione

Nº 68. O let the night my blushes hide. Song

Andantino quasi Allegretto

Nº 69. Farewell thou noisy town. Song

Allegretto con anima

VIOLONCELLO

N^o 70.

To the Æolian harp.

Andante
espressivo

Musical score for Violoncello No. 70, 'To the Æolian harp'. The piece is in D-flat major, 3/4 time, and marked 'Andante espressivo'. It features a 'Song' section with a 'Cantabile' tempo. The score includes dynamics such as 'cres', 'dol:', 'p', 'cres', 'dim:', and 'sf'.

N^o 71.

Ned Pugh's farewell.

Andantino
con moto

Musical score for Violoncello No. 71, 'Ned Pugh's farewell'. The piece is in D-flat major, 3/4 time, and marked 'Andantino con moto'. It includes a 'Song' section. The score features dynamics like 'cres', 'p', 'cres', 'dim:', 'pizz', and 'arco'.

N^o 72.

Peggy's daughter.

Allegretto

Musical score for Violoncello No. 72, 'Peggy's daughter'. The piece is in D-flat major, 6/8 time, and marked 'Allegretto'. It includes a 'Song' section. The score features dynamics like 'sf', 'cres', 'dol:', 'p', 'f', and 'pizz'.

N^o 73.

Waken Lords & Ladies gay.

Allegretto
Spiritoso

Musical score for Violoncello No. 73, 'Waken Lords & Ladies gay'. The piece is in D major, 2/4 time, and marked 'Allegretto Spiritoso'. It includes a 'Song' section. The score features dynamics like 'f', 'p', 'cres', 'dim.', and 'pizz'.

VOLONCELLO

19

Nº 74.

Sweet land of the mountain.

Andantino

Sym:

Song

Sym:

Nº 75.

Sir Watkyn's lov'd Minstrel.

Allegretto

Sym:

Song

Sym:

Nº 76.

Helpless woman:

Andante

pizz:

Song

Sym:

pizz:

dim:

arco

f

dim. p

f arco

Nº 77.

The dream

Andantino
con moto

Song 5

pizz:

p arco

1

1

> p

fp

cres:

p

cres

cres

Sym:

sf

p

f

p

f

pizz.

Nº 78

Mynachty

Andante
con anima ed
espressione

Song *p*

cres *f* *p*

cres *p*

f *p*

cres *f* *p*

cres *f* *p* *p*

p *dol.*

Sym:

Nº 79.

The damsels of Cardigan

Allegretto

Song *p*

cres *f*

cres *f*

f *p*

Sym:

Nº 80.

The dairy house.

Allegretto

Song *p*

p *dol.* *f*

Sym:1 *p*

Nº 81.

Sweet Richard.

Andante
Affettuoso

Song *p*

p *f* *sf*

p *f* *sf*

Sym:

VIOLONCELLO

21

Nº 82.

The vale of Clwyd.

Andante
Affettuoso

Nº 83.

Pen Rhaw

Andantino
piuttosto
Allegretto

Nº 84.

Cupid's kindness

Allegretto
scherzando

Nº 85.

Constancy.

Andantino
quasi
Allegretto

VIOLONCELLO

Nº 86.

Happiness lost.

Andante
espressivo

First system of N° 86: Treble and bass staves. Treble staff has a 'Song' marking above it. Bass staff has a 'Sym:' marking above it. Dynamics include *p* and *sf*.

Nº 87.

The old strain.

Andante
espressivo

First system of N° 87: Treble and bass staves. Treble staff has a 'Song' marking above it. Bass staff has a 'pizz.' marking below it. Dynamics include *p*, *cres*, and *sf*.
 Second system: Treble staff has an 'arco' marking above it. Bass staff has a 'Sym:' marking above it. Dynamics include *cres* and *p*.
 Third system: Treble staff has a 'cres' marking above it. Bass staff has a 'pizz.' marking below it. Dynamics include *cres* and *p*.

Nº 88.

Three hundred pounds.

Allegretto
piuttosto
Vivace

First system of N° 88: Treble and bass staves. Treble staff has a 'Song' marking above it. Bass staff has a 'p' marking below it. Dynamics include *p*, *sf*, and *f*.
 Second system: Treble staff has a 'cres' marking above it. Bass staff has a 'Sym:' marking above it. Dynamics include *cres* and *f*.
 Third system: Treble staff has a 'f' marking above it. Bass staff has a 'f' marking below it. Dynamics include *f* and *sf*.

Nº 89.

The parting kiss

Andant^o
espressivo

First system of N° 89: Treble and bass staves. Treble staff has a 'Song' marking above it. Bass staff has a '1' marking above it. Dynamics include *p*, *dim*, *pp*, and *cres*.
 Second system: Treble staff has a 'Sym:' marking above it. Bass staff has a 'cres' marking above it. Dynamics include *pp* and *cres*.
 Third system: Treble staff has a '3' marking above it. Bass staff has a '8' marking below it. Dynamics include *cres* and *f*.

Nº 90.

Goodnight.

Allegretto
scherzando

First system of N° 90: Treble and bass staves. Treble staff has a 'Song' marking above it. Bass staff has a 'p' marking below it. Dynamics include *p* and *sf*.
 Second system: Treble staff has a 'Sym:' marking above it. Bass staff has a 'cres' marking above it. Dynamics include *cres* and *f*.
 Third system: Treble staff has a 'f' marking above it. Bass staff has a 'f' marking below it. Dynamics include *f* and *sf*.

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N^o LXI. The chace of the wolf.Maestoso
con molto
spirito

Pizz. Song arco f p

N^o LXII. The Monks of Bangor's march.Maestoso
ma
con espres.

Song f p f p Sym: a tempo

N^o LXIII. The cottage MaidAndantino
quasi
Allegretto

Song f/p 3 cres p crescres Sym: crescres p pizz. arco f

N^o LXIV. Love without Hope.Andante
amoroso

Song 1 p crescres 8vo loco Sym

VIOLINO

23

Nº LXV.

The golden robe

Andantino
con moto

Nº LXVI.

The fair maids of Mona.

Andantino
espressivo

Nº LXVII.

The old man of the wood.

Andante
con molto
espressione

Nº LXVIII.

O let the night my blushes hide.

Andantino
quasi
Allegretto

VIOLINO.

N^o LXIX. Farewell thou noisy town.Allegretto
con anima

Sym. *p* *Song* *Sf* *pizz*

N^o LXX. To the Æolian harpAndante
espressivo

1 *Song* *cres* *p* *pp* *f* *Sym.*

N^o LXXI. Ned Pugh's farewell.Andantino
con moto

2 *Song* *cres* *p* *arco* *Sym.* *pizz* *p*

N^o LXXII. Peggy's daughter.

Allegretto

Song 1 *f/p* *f/p* *cres* *p* *Sym.* *1* *cres* *p* *pp* *f*

VIOLINO

25

Nº LXXIII. Waken Lords & Ladies gay

Allegretto
spiritoso

1
Songs
f
p
1
Sym.
cres
f
dim.
p
dim.
pp

Nº LXXIV. Sweet land of the mountain.

Andantino

Sym
Song
Sym

Nº LXXV. Sir Watkyn's lov'd Minstrel.

Allegretto

1
Sym
1
Song
Sym

VIOLINO

N^o LXXVI. Helpless woman.

Andante

N^o LXXVII. The dreamAndantino
con moto
N^o LXXVIII. Mynachty.Andante
con anima ed
espressione.

VIOLINO

27

N^o LXXIX.

The damsels of Cardigan

Song

Allegretto

Violino

Allegretto

Key signature: one sharp (F#). Time signature: common time (C).

First system: *p* (piano), *f* (forte), *cres.* (crescendo).

Second system: *cres.* (crescendo), *Sym.* (symphony), *p* (piano), *f* (forte).

Third system: *p* (piano).

N^o LXXX.

The dairy house

Song

Allegretto

Violino

Allegretto

Key signature: one flat (Bb). Time signature: common time (C).

First system: *p* (piano), *f* (forte), *dol.* (dolando), *Sym.* (symphony).

Second system: *p* (piano), *f* (forte).

Third system: *Sym.* (symphony), *f* (forte).

N^o LXXXI.

Sweet Richard

Song

Andantino

Affettuoso

Violino

Andantino Affettuoso

Key signature: one flat (Bb). Time signature: 2/4.

First system: *p* (piano), *sf* (sforzando), *dim.* (diminuendo), *Sym.* (symphony).

Second system: *f* (forte), *Sym.* (symphony).

Third system: *Sym.* (symphony), *cres.* (crescendo), *p* (piano).

N^o LXXXII.

The vale of Clwyd.

Andante

Affettuoso

Violino

Andante Affettuoso

Key signature: one flat (Bb). Time signature: common time (C).

First system: *p* (piano).

Second system: *Sym.* (symphony), *cres.* (crescendo), *p* (piano).

Third system: *p* (piano).

N^o LXXXIII. Pen Rhaw:Andantino
piuttosto
Allegretto

Violino N° LXXXIII. Pen Rhaw. The score is in G major (one sharp) and 6/8 time. It consists of five staves. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The tempo markings are 'Andantino', 'piuttosto', and 'Allegretto'. The first staff contains the notes for the first measure, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The second staff continues the melody, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The third staff continues the melody, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The fourth staff continues the melody, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The fifth staff continues the melody, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

N^o LXXXIV. Cupid's kindnessAllegretto
scherzando

Violino N° LXXXIV. Cupid's kindness. The score is in G major (one sharp) and 6/8 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The tempo markings are 'Allegretto' and 'scherzando'. The first staff contains the notes for the first measure, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The second staff continues the melody, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The third staff continues the melody, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

N^o LXXXV.Andantino
quasi
Allegretto

Violino N° LXXXV. Constancy. The score is in G major (one sharp) and 6/8 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The tempo markings are 'Andantino', 'quasi', and 'Allegretto'. The first staff contains the notes for the first measure, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The second staff continues the melody, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The third staff continues the melody, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

N^o LXXXVI.Andante
espressivo

Violino N° LXXXVI. Happiness lost. The score is in G major (one sharp) and 3/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The tempo markings are 'Andante' and 'espressivo'. The first staff contains the notes for the first measure, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The second staff continues the melody, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The third staff continues the melody, marked with a piano (p) dynamic and a pizzicato (piz) instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

N^o LXXXVII. The old strain.

Andante
espressivo

Song

Sym.

cres *p* *dol.* *cres* *p* *cres*

N^o LXXXVIII. Three hundred pounds

Allegretto
piuttosto
Vivace

Song

fp *fp* *cres fp* *fp* *Sym.* *f*

N^o LXXXIX. The parting kiss.

Andant^o
espressivo

Song

p *cresc.* *p* *dim:* *pp* *cres* *f* *p* *Sym.* *p* *p* *3*

N^o XC.

Goodnight

Allegretto
scherzando

Song

p *Sym.* *cres* *sf* *p* *cres* *sf* *p* *f*